

WOC - NAVIGATOR  
P. R. NEWS

#12

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BRITISH BLUES  
ANALYZED

CONCLUDING PART'S  
COUNTRY JOE  
THE FISH

MYSTERY  
TREND  
INTERVIEWS

NEWS AND REVIEWS



ED SANDERS OF THE FUGS

# BRITISH BLUES SCENE

by David Harris

The roots of what one could term the British Blues scene stretch back to 1962 and the formation of the first British blues band, Alexis Korner and the Blues Incorporated. Korner was (is) an enthusiast of hard rhythm and blues and organized a group which featured Cyril Davies on harp, Jack Bruce on bass and Charlie Watts (now with the Rolling Stones) on drums. Korner's band had a major impact on the music scene in England at that time, not in terms of actual record sales or in-person attendance, but through its influence on the mass of younger musicians who were emerging onto a scene which consisted of unfeebled trad jazz and the Cliff Richard/Adam Faith/Shadows sort of thing. The Korner band was not an R'n'B group in the sense in which one would use that term today; most of their tunes were pre-war blues which they adapted and did in a Chicago R'n'B style. I believe they used an acoustic bass with amplified guitar.

Their influence upon the younger musicians was amazing. People such as Mick Jagger, Brian Jones, Paul Pond (later to become Paul Jones, lead singer for Manfred Mann), Dick Taylor of the Pretty Things, etc. gathered at Korner's dates and club appearances to jam and join in. The Korner band gigged at such places as the Ealing Jazz Club and the Marquee in London, the Red Lion in Sutton, and the Flamingo. As they played more dates in outlying provinces, word of the band spread and enthusiasm

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(3 pages in issue #100)

# COUNTRY JOE & THE FISH

Present at this interview were Country Joe & the Fish, who consist of Joe McDonald (vocals), Barry Melton (lead guitar), David Cohen (guitar and organ), Bruce Barthol (bass), and John Francis Gunning (drums). Also present were the Fish's manager, Ed Denson, their road manager, Larry Johnson, their photographer, Paul Kagan, and their poster designer, Tom Weller, plus many fish friends and freaks.

## PART II

ED: There's too many Indians on the San Francisco scene.

DAVID: The only good Indian is a dead Indian.

ED: All this Indian crap. There are so many fake Indians in Berkeley you wouldn't believe it.

(Continued on page 4)

# NEWS

The Beatles are not breaking up at this time. At just about the time you read this they are cutting their new single in London. The record will be, if possible, rush-released in England to catch Christmas record sales. It will be issued here 1/6/67. An album will also be released in Britain (but not in the US) called "Oldies (But Goodies)". It features 16 sides, all of which are currently available here consisting of the Beatles' hits from "From Me To You" through

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BRITISH BLUES, continued  
for the "new sound" of British R'n'B began to spring up in little pockets all across England.

The only group on the British pop scene at that time with any idea of where it was at were the newly-emerging Beatles. At this time (summer of 1962) they had had one small hit "Love Me Do", and the first small signs of the incipient Beatlemania were about to appear. The total foreignness of the R'n'B groups which were springing up, in terms of their music, their dress, their attitudes, ways of life and speaking was in the beginning a deterrent to musical success, but the Beatles (who I would not term an R'n'B group as such, even in their earliest stages) managed to combine all the elements of this foreignness with a certain verve and flair which made them more acceptable both to the teen audience of the day and to the adults.

The Rolling Stones organized as such in early 1962. The original members of the group were Mick Jagger (vocals and harp), Keith Richard (lead guitar), Dick Taylor (bass—now lead guitar for the Pretty Things), and a succession of drummers who included Tony Chapman, Steve Harris, and

## ALEXIS KORNER AND THE BLUES INC. 30

Mick Avory, who now drums for the Kinks. After several months of gigging around and in general starving the Stones added Charlie Watts on drums because Watts, who at the time was playing with

Alexis Korner, felt that Korner's scene was getting too big and wanted time to pursue his career as a designer as well as to play drums; Little did he know how big the scene would get for the Stones and how relatively small it would remain for Korner. Bill Wyman replaced Dick Taylor on bass when the latter decided to devote more time to a university education.

## THE ROLLING STONES

The phenomenal success of the Rolling Stones once they got going was due to several things. The first was the high quality of their music (English Jazz critics notwithstanding) and their real devotion to authentic rhythm and blues and soul music. The second was the clever way in which they built an image of anti-establishment, drifter group; as David Crosby of the Byrds has pointed out, the Beatles also did this, but in a somewhat more subtle way.

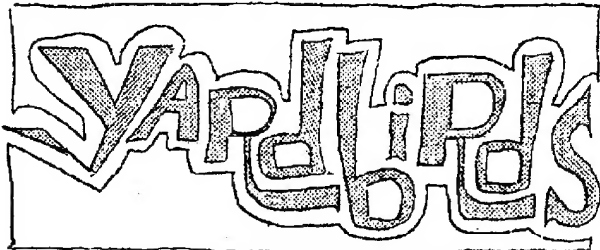
The Stones released a record in the summer of 1963 called "Come On", a Chuck Berry number. The sound on the really early Stones records (pre-first L.P.) is a strange thing when listened to today in the wake of their more recent efforts. The earlier records were much harsher, more authentic and more oriented toward a live audience. At some points the sound resembles what one today expects of Paul Butterfield without the strong lead guitar sound that Butterfield has. "Come On" was a minor hit,

(Continued on page 3)

## BRITISH BLUES, continued

making it up to around #50 in the pop charts but hanging on for three months. The Stones were making enough noise in Richmond and surrounding areas for the Beatles to decide to go up and listen. The Beatles approved, and informed the press of their approval; furthermore they wrote the second Stones record, "I wanna Be Your Man". This was a smash, and the Stones were on their way.

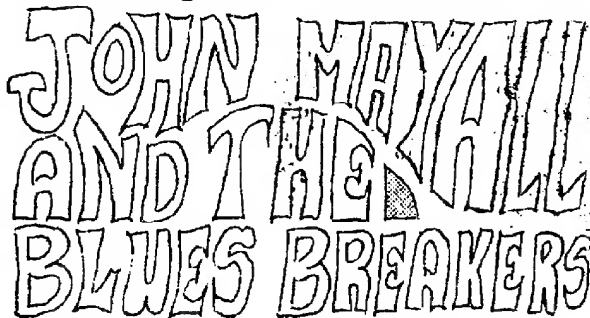
As the Rolling Stones moved toward major pop success another group came out of the same geographical area to more or less take their places among the hard core R'n'B fans. The Mann-Hugg Blues Brothers (Manfred Mann, piano; Paul Jones, lead vocal and harp; Mike Vickers, lead guitar, alto sax; Mike Hugg, drums and vibes), later to become Manfred Mann, made the same small club scene which the Stones had just moved away from. At about the same time the Yardbirds were forming at the Crawdaddy Club in Richmond, Surrey.



Originally called the Metropolitan Blues Quartet, they featured Eric Clapton on lead guitar, Keith Relf on vocals, Paul Samwell-Smith on bass and Jim McCarthy on drums. Chris Dreja joined the group soon after its inception and the name was changed to the Yardbirds. As such, they won a good deal of respect from the R'n'B fanatics in England; particularly in respect to their lead guitar work from Eric Clapton, which was brilliant. In the summer of 1963 they made their

first records, cutting an album with the great Sonny Boy Williamson who was at that time touring England with the American Blues Festival. This album is currently available in the U.S. under the title "Sonny Boy Williamson & the Yardbirds" on Mercury.

With the exception of the Stones, no R'n'B group had won mass acceptance in England until the summer of 1964. This is not to say that the R'n'B scene was not moving, for it most certainly was. Groups and clubs were mushrooming fantastically. Long John Baldry and the Hoochie Coochie Men, the Dowliner's Sect, John Mayall and the Bluesbreakers, Georgie Fame and the Blue Flames, Graham Bond, Brian Auger and the Trinity, the Pretty Things, the Bo Street Runners; all of these groups were functioning. Whereas the Rolling Stones sparked all this activity in an indirect sense (Alexis Korner having sparked the Stones' formation), it was the Animals' smash hit with "House of the Rising Sun" which made the



whole English R'n'B scene marketable on the charts. This set up the situation in England which has been paralleled in the United States recently; that is, the problem of getting the really excellent groups across to a mass audience without ruining those very qualities in the groups which make them excellent.

(Continued next issue)

JOE & FISH INTERVIEW, continued

It's just a big drag, you know. These people that go out and find a dead bird, take its feathers and think they've done the same thing as a real Indian who climbs up to an eagle's nest and all that. The Berkeley Indians are creeps.

DAVID: Berkeley Indians use Pigeon feathers.

MOJO: Who do you think is the best group in the Bay Area, John Francis?

JOHN: The New Age.

MOJO: Why?

JOHN: Because they're doing something that's different and it's got a lot of feeling of a young man who's travelled around the country and saw what's happening in different parts of the world and came back and united it with a piece of this and...

MOJO: What's your favorite group David?

DAVID: My favorite group in the area is the Grateful Dead. They are really a tight group. They're good musicians and they're good people.

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Why did Ken Kesey want 5000 people to sit down in chairs and listen to the Grateful Dead at the Acid Test Graduation?  
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JOHN: But they're not saying anything new. They're a tight group and they're really good musicians and they're really groovy people and they've really got it down pat; and it all sounds good, but it's been done before.

DAVID: So what? It doesn't matter if it's been done before.

ED: Of course not.

DAVID: It's done in a new way. And that's why I disagree with Joe about rock 'n' roll groups getting up and doing folk songs. Cause we do songs that other people have done. We do songs

like "30 Days" and "My Gal".

MOJO: Who do you think the best group is, Bruce?

DAVID: While Bruce is thinking, we'd like to take a short message from our sponsor. (hands the mike to Ed).

BRUCE: I think the best group or the group I've liked the best is the Dead. I think that instrumentally, they individually make it. Garcia plays really beautiful guitar, and I really like the bass player's bass.

JOHN: The drummer's a boss drummer, man.

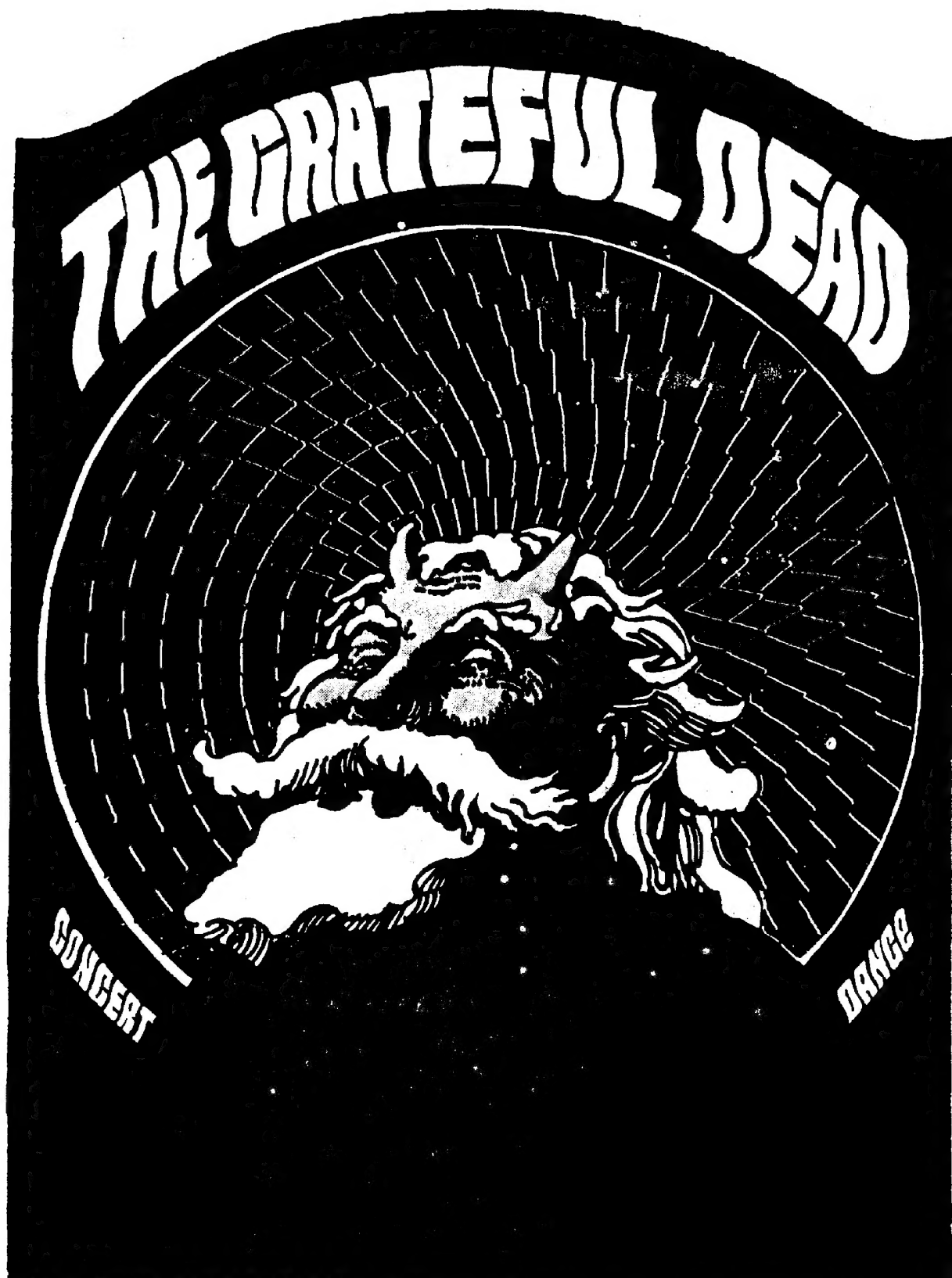
BRUCE: Also they work very well from whatever structure they have, they're very free. And you can tell it. And they communicate very easily and they pull you into whatever they're doing. I think they should be doing other things. They do songs I'm surprised they do.

MOJO: Like which ones?

BRUCE: They rely mostly on folk music, and some of the songs are just a basis around which to play the instruments, you know the words are meaningless. I've heard them stick two verses together which don't rhyme; sort of half of one and half of the other. Cause you know it doesn't really matter what you sing. Usually I have a terrible time judging when I go see a rock band what's good and what's bad. Or what's good or better. Because they reach a certain point like most of the bands have who play the Avalon and Fillmore, or even the Matrix, things like that, they're making music. And unless something's fucked up, the sound is impressive, if they're just doing their thing. So like I've enjoyed almost every band I've heard. So it's almost irrelevant to say what's better.

BARRY: I think the best group in the area doesn't exist.

(Continued on page 6)



**TICKET OUTLETS:**

SAUSALITO: Tides Book Shop    BERKELEY: Moe's Books, Discount Records    MENLO PARK: Kepler's Book Store  
SAN FRANCISCO: The Psychedelic Shop, Cox Light Books, Bally Lo, Cedar Alley Coffee House, Sandal Maker (North Beach), Hut T-1 State College

The Blindwood Press, San Francisco

JOE & FISH INTERVIEW, continued  
I think there is no best and better. A lot of people in a lot of different bags. There's some people that don't make it but I can name any number of people from the Dead and the Airplane, etc., who do. I would say that most of the people who get hired in the Fillmore or the Avalon are pretty good. And they're all in different bags, you may not care for their bag, but there are plenty of people who do and they're all good in their thing. They're all professional musicians, doing their thing, and they're all good. I mean, I like music, man.

MOJO: Who's your favorite group, Tom?

TOM: Well, loyalty would compel me... I know which side my bread is buttered on. I think Country Joe's the best group. They're doing the most exciting things. The Great Society used to do some very exciting things too, but they aren't doing them any more.

SOMEBODY: Ask Paul.

PAUL: Let me think about it for a few minutes.

ED: Friends, you've probably been wondering who the best group in the Bay Area is. I don't think there's a good group in the Bay Area.

MOJO: OK, take each individual group and say why you think they're lousy.

DAVID: Why are you managing us, when?

ED: Cause this group is the only group I've seen that's got the potential to make any music. Most of the other bands, frankly, I don't think they've got any musicians in them. I really think that.

MOJO: Do you mean they hit the wrong notes or something?

ED: No, I don't think they know what music is.

MOJO: You mean they have no concept of music?

ED: Well, there are a lot of people who can play blues; they don't play it that well; I've listened to a lot of these bands try to do that Chicago stuff and most of them are not as good as the records they're copying. The Muddy Waters Blues Band, decrepit as it is, is still the best blues band playing in town. And if they can't come up to Muddy Waters ten years after his thing is over, you know they're just wasting their time.

DAVID: Yeah, but that's only your opinion, man. (Laughter) What about the Butterfield band?

ED: Yeah, what about the Butterfield band?

DAVID: Do you think they come up to the Muddy Waters band?

ED: I think the Butterfield band is sometimes as good as the Muddy Waters band. I mean, Waters has terrible nights too and the Butterfield band, the several times I've seen it; once they were really on, and the other times they were just sort of so-so. I'd like to see him get away from blues, because I think there are some musicians in the Butterfield band. But as long as they stay tied to that Chicago stuff, as long as they're living in the past, they're never going to say anything.

PAUL: Hey, it's happening in Chicago right now. If you've been in the South Side of Chicago man, you see that stuff coming down twenty-four hours a day. Both Butterfield's voice and harmonica and Bloomfield's lead guitar, just go skyrocketing to work in a context that's that small, like Chicago blues, it's that funky. And to take off like they do within that context, things that jazz solos weren't doing five years ago, Bloomfield and Butterfield are

(Continued on page 7)



JOE & FISH INTERVIEW, continued  
doing now. Yeah, but where is that?

DAVID: Listening to Chicago blues records is a gas, man. Otis Rush. Man, that cat can really blow. He's really good; and it's not blues.

ED: He's sorta nice.

MOJO: Yeah, and Bo Diddley's got a violin.

ED: But those people are trapped in such a limited thing. You go to the Butterfield band and listen to it, and song after song...

DAVID: Any kind of music is a limitation.

ED: Yeah, but some more than others. I mean, I get the same vibes right? I can go to almost any band in the area, I'll hear about the same sounds and I'll get about the same emotional feeling. Some of them are more exciting than others. But for all of them, when they turn me on, man, it's me that's turning on, it's not them that's turning me on. They're not pulling me out of myself and making me... Like if I'm depressed, I don't go to a rock 'n' roll dance, cause I know I'll stay depressed.

MOJO: Okay, how about Big Brother and the Holding Company, they're not doing Chicago blues.

ED: No, they're doing 1920's blues. I mean, it's another dead end. I like that guitarist...

MOJO: Jim Gurley?

ED: Gurley? Yeah. I like what he's doing with the guitar. I like the way he was moving his hands because he looked like he had some nice ideas. But, looking at the national scene as a whole, the best band instrumentally is the Blues Project. The best band as far as making songs is the Lovin' Spoonful.

TOM: What about the Beach Boys, Ed?

ED: I don't like the Beach Boys; I think they're creeps.

PAUL: Have you heard "Good Vibra-

tions?

ED: Yeah, I heard "Good Vibrations".

MOJO: Joe, who's your favorite band?

JOE: Well it's really funny. When I listen to a band I listen to... well, one, I want to know if the people are proficient in what they're doing, whatever it is, and two, if it's got some soul in it, some real emotion. I don't know, I like the Grateful Dead, the Quicksilver Messenger Service... I like the Daily Flash ... We did a gig with them, I thought they were good. But the trouble is, like again, I don't think the bands are doing... I listen to the Jefferson Airplane too, but they don't give me what I want. My music gives me almost what I want, but not yet. Eventually I hope it will. So when you're really into your own thing, you listen to other people's stuff, and I get ideas from almost every band in the area.

ED: What's the furthest-out song you've done?

JOE: "Grace" is the strangest one we've done. But it's not very strange to me now.

ED: What did you do in it?

JOE: Oh, we did feedback, the words were supposed to depict colors, rather than a literal sense. I don't know, it's strange to me; I don't understand the piece, particularly. If it's far-out, you don't quite understand it. Whether it's good or not is another question; I'm not sure.

PAUL: I have one comment I'd like to make here. I think everyone who digs rock 'n' roll music in the Bay Area and others, every straight family in the area should have a copy of December's Hippy Chick of the Month, because she's sort of the quintessent attempt to reconcile

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# RECORD REVIEWS 3

Donovan/The Real Donovan (Hickory)

"The Real Donovan" is not a new album. It was Donovan's last (third) L.P. on Hickory, and was issued about the same time as the Epic album, "Sunshine Superman". It is a collection of early Donovan material, most of which was issued previously on the first two Hickory sets. Because most of the cuts (eight of the twelve) were already available on albums, there is a tendency for record-buyers to overlook "The Real Donovan". This is a mistake, as the album contains one piece which is the hardest, perhaps most impressive thing Donovan has ever done. The other three "new" tracks are acceptable.

"Turquoise" is a soft, quiet, rippling water type of sound. Some kind of tremolo in the background, and a very light bass provide just the right setting with the acoustic guitar. The high harp breaks are offset and controlled and get great results; one sounds like a butterfly. The lyrics aren't too much, but they don't harm the song. "Oh Deed I Do" is a Bert Jansch song which features some excellent guitar work. A basic folk tune, it's handled well. "The War Drags On" is some of the real early Donovan, it's an anti-war protest. The words are nice, but the music, one realizes, Donovan got from an appropriate number of listenings to Buffy St.-Marie's "Codine". Speaking of "Codine" brings up the Quicksilver Messenger Service. It also brings up the most important song on this lp, "Hey Gyp". "Hey Gyp" is a genuine Quicksilver vehicle. It's a song

fitted more to their style than to anyone else's; the hard rhythm and lead, and the vocal. "Hey Gyp" is a heavy Bo Diddley type thing (very much like "Mona") with fantastic instrumentation; an acoustic and an electric guitar carry the rhythm, some great percussion is employed (probably two drumsticks being slapped together, with echo). The harp intrusions are the song's most effective aspects- they're perfect. "Hey Gyp" is an excellent, and highly adaptable piece (note the fine treatment given it by the Animals). "Hey Gyp" is available on the B side of the demo 45 of "The War Drags On", if you can get it. If now, shell out \$2.97 for "The Real Donovan". "Hey Gyp" alone makes it worth it.

--Gene Sculatti

The Lovin' Spoonful/Hums of the Lovin' Spoonful (Kama Sutra)

This is by far the most varied and interesting album the Lovin' Spoonful have issued to date. Every song on here differs from both the others on this album and the others which they have previously recorded; the instrumentation on the tunes is wildly different. All the songs are originals, and I would say that the songwriting within the group has improved immensely (John Sebastian is responsible for almost all the cuts on the L.P.)

"Best Friends" is a nice traditional jazz piece done with clarinet and banjo; "Henry Thomas" is a jug band tune done in the style of the New Lost City Ramblers; "4 Eyes" is a driving R'n'B slide guitar number which is in my opinion the finest thing the Spoonful have ever done. "Nashville Cats" is a brilliant tribute to country & western studio musicians; "Voodoo in My Base-

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## RECORD REVIEWS, continued

ment" has some really groovy moaning and crying background effects. The Spoonful's two recent single hits, "Summer In the City" and "Rain On the Roof" are also included.

On the whole I would say that this is the first really fully realized L.P. from the Spoonful; by this I mean that this album is the first one in which they really push their talents toward the level throughout the L.P. which previously they achieved only in spots.

The Rolling Stones/Got Live If You Want It (London)

This is a Christmas album from the Rolling Stones, featuring most of their really large hits (not necessarily their best songs) in concert performance before a crowd at Royal Albert Hall. It appears obvious to me that this album is merely a holding action by London Records since the really fine things which the Stones recorded at their last L.A. session are apparently not ready for release yet (or perhaps London felt that any Stones L.P. will sell about as well and why not put out anything for the Christmas trade.)

Anyway this album isn't particularly well done. Mick Jagger's singing in person doesn't come off sometimes -- like on "Time Is On My Side" (this album contains the third recorded version of this song by the Stones) where he consistently fouls up the last three notes in every chorus. The engineering is fairly atrocious, although what can one expect out of a large hall full of screamies. The whole sound of the album leads me to believe it was recorded without each individual Stone really knowing what the others were doing. The "Fortune Teller" on

this album is the same as the "Australian" version played on the radio with crowd noises overdubbed (or perhaps they were cut out of the first side).

Basically the hassle with this record is that it is really inferior to the studio recorded versions of the songs contained on it; furthermore one knows that it is a bad recording of a bad performance by the Stones, for the previously done live cuts are at a much higher level than anything here. The bass playing should have been recorded louder, the drum work should have been more precise, some space should have been allowed for lead guitar solos, the singing should have been improved, the whole sound of the band should have been much tighter. This album is a stop-gap measure designed to keep the Stones in front of the mass audience and make some bread for a record company.

The Charlatans/The Shadow Knows  
- 32-20 Blues (Kapp)

The Charlatans' first single has finally been released and is now on sale at the Psychedelic Shop. It is basically a very good record, although one side far outshines the other. "The Shadow Knows" is the A side, an old Leiber-Stoller composition which was originally recorded by the Coasters. The version here is cornball in a kind of nice way, with a lot of over-dubbed studio effects in back of Mike Ferguson's lead singing. It was the commercial side, aimed at the market, and it might have made it on the air had it been played enough; the sound on the side is not really like the Charlatans, though.

"32-20 Blues" is a Skip James number (or so Ed Denson tells

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# LETTERS

Just got and read cover-to-cover the latest issue (#11). Good work--keep it up! Any scene needs some publication and the S.F. music scene is lucky to have you. Having occasionally been involved in small ways in publishing newsletters, magazines, etc., I appreciate the endless work and hassle involved for you. I wish I could afford to send along twenty bucks for a lifetime subscription but since I can't I will at least send along my sincere compliments.

The Joe & Fish interview has got some good stuff in it, once you wade past the opening. One would draw from your identification of Joe & Fish's official photographer, Paul Kagan, that he is responsible for the cover photo of Joe & Fish on the current issue. It is the work of a far inferior photographer - myself. Paul's photos of Joe & Fish are really beautiful and shouldn't be confused with the passable one of mine (which, by the way, you reproduced very well).

Onward & upward, etc., etc!

Best regards,  
Barry Olivier

Here's San Diego in a capsule as near as I hear it. Watch for good things from a group called Lovin' Stuff. I caught them at Mesa College concert last Friday. They do a lot of their own stuff with a Byrdian sound... Rick Stanley's Gentle Soul are about to cut a record at Epic. Rick was one of the best folk blues men on the S.D. scene and is coming on with a new funky sound kind of like Kweskin gone electric. Rick is originally from Cambridge and a good friend of the Kweskin peo-

MOJO NAVIGATOR 10

ple. Kathy and Carol, mainstays of the West Coast folk will soon cut a baroque rock thing for Capitol. It's a whole new thing for them and you haven't heard a bass guitar until you hear this one. Another San Diego group working the L.A. area now is Hearts and Flowers. Larry Murray of the group used to be in a bluegrass group here in S.D. with Chris Hillman of the Byrds.

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"The Right To Buy Women is  
the Right to Be Free".  
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Sandy and the Accents, or at least part of them, are now Sandy and the Classics. It's kind of like Picasso drawing Mickey Mouse. Other fair to good groups on the S.D. scene are the Delta Blues, Eddie & the Showmen, Arlene and the Proteins, and any group headed by June Jackson (alias J. J. Jackson, Eugene Church, etc.). That latter is one of the best and one of the most underrated. He's been screwed royally by every record company he's ever been connected with.

Lou Curtiss

## MOJO SPEAKS OUT PART II

According to all who attended, Bill Graham's Thanksgiving-eve party at the Fillmore Auditorium was a big success. The Quicksilver Messenger Service and the Grateful Dead played; the admission was free by invitation and there was a lot of good food, also free. Regardless of past happenings on the so-called "scene". I think that Graham deserves the thanks of all who attended and the compliments of those who didn't for what must have been a pleasant affair.

--Dave Harris

# MYSTERY TREND

## INTERVIEW CONCLUSION

MOJO: Around the time of the first few Mime Troupe benefits all the bands with the exception of the Mystery Trend were playing at such a terrific volume that their sound was just a blur of notes.

RON: Before the acid scene went above ground people would come up to us and say, "Boy, you guys are really psychedelic". And we weren't even thinking about that stuff, in fact most of the changes Bob and I just came up with together, just screwing around, like "Keep On Sleeping", "Casbah", or "Ducts", these other kind of crappy eastern things. And everybody was saying, "Yeah, psychedelic" and we didn't even know what the word meant at the time. One of the things that wasn't obvious at the time was that everybody was playing with a tremendous amount of indiscretion...

MIKE: It was very indiscriminate.

RON: I think a lot of bands even now have a lack of subtlety; no subtlety, no sensitivity, no lacework of parts.

LARRY: What put us at a particular disadvantage in our early days was that the bands that featured an individual soloist were better than we were. Earlier we thought that we had to compete on that level.

RON: We were at the Avalon a while ago (the first time we as a group had gone out on the scene in a while) and like the Quicksilver featured ballads, Blackburn & Snow are getting popular and now people are doing slow tunes but I don't think we were doing justice to the material.

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LARRY: I think when we did slow tunes they were death marches emotionally.

RON: Bill Graham was saying, "Sounds like a wake for Billie Holiday." You guys have heard our new stuff and it's not even the same kind of music. Now like when we play it's not like it's happy-time music, cause we do a lot of songs that talk about a lot of different things, but everybody's kind of proud of what they're doing. There's no such thing as far as we're concerned in our band as lead, rhythm, etc. Like every guy's got his function, and everybody digs his part, because like nobody's doing just a bass part, or just rhythm. I think it's tied together a lot better. It's simple but everybody digs what they're doing.

LARRY: You learn all these things the hard way. You go out there with all the answers and play and nobody cares for it and you come back and scratch your head...

RON: And we were very defensive

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The nation that controls magnetism will control the solar system  
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about it. We'd say, "Fuck those guys, we're gonna do five ballads in a set."

LARRY: We also made this big thing out of original material. And our bit was, if it's original it must be good. What it really got down to was if somebody said, "Play Louie Louie", like it would be a hassle, cause a lot of the groups who'd been playing rock and roll since high school knew all that shit, and when it really got down to playing apeshit blues we just couldn't do that shit. Guys would come up and request stuff and we would say, "Absolutely not." We used to think our ideas were better than other groups but we weren't getting the same reception. It really puts  
(Continued on page 12)

you through the wringer cause we didn't know what was wrong.

RON: The music is not even close to what it was before. Now we're doing some Kinks songs and tunes by the Who...

BOB: We've opened up and found validity in other people's stuff besides our own.

LARRY: We got a big reputation for originals. A couple of these teeny-bopper groups came up to us and said, "You do your own stuff. Wow, like you're God."

RON: We played a dance at Ceres,

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There's a guru in the laundry  
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California...

LARRY: Would you believe a high school senior ball? We got roused by the Highway Patrol for juicing it in the dressing room.

RON: Yeah, these people were coming up to us saying, "I really think your band is the shits."

LARRY: We played for four hours.

We'd go out there for 45 minutes and then we'd already be through our whole repertoire. We'd go in the dressing room and juice it a little bit and then like in 2

minutes this teacher would be knocking on the door to come back out there. We told them to put the records on but there weren't any records so we'd stagger out and do the same shit.

RON: We did the same set about four times. They all had greasy flattops. It was a drag.

JOHN: Some spade chick came up to Mike and said, "Don't you

guys know any Negro tunes?"

RON: And at that particular time we were doing a Mary Wells tune and a James Brown tune but they didn't recognize it.

LARRY: Not only was the job a drag but we got back at like four in the morning and we were too tired to unpack. John's car was broken into, and my guitar and my amplifier were stolen. It was just, forget it.

MOJO: Onward to the bright future. Explain about the recording.

MIKE: The way it started out actually was John was thinking that the vocals needed some work so we thought that maybe we needed a vocal coach. John was talking to Marty of the Airplane and he recommended this chick in Berkeley, Judy Davis, who had given him like a quick two-week job, so we called her up and we went over there one night and in the course of seeing how the voices were she said like, "Why don't you sing a few things so I can see what your stuff is like" and she really dug what she heard and just called up Frank Werber, you know, Trident Productions, and just told him and gave us a good recommendation and everything, so we talked to him that night on the phone and the next night he came down to our studio to hear us and he really dug the stuff, so after that it was just a matter of getting together and talking, you know, contracts followed right after.

MOJO: What have you recorded and what do you plan to record in the future?

LARRY: Everything we've already recorded will be on our next lp. The only thing definite we know is that the single will be out around the first of February.

RON: The way we usually work it is, as it's ready, we record it. So far there are like four tunes finished, which are "Carrot On a String", "Johnny Was a Good Boy", "House On the Hill", and "One Day For Two". There's been no single picked out yet, there's been no choice on it yet.

RON: As far as the other things like distribution, label, etc. we don't even know about that, wouldn't talk about it. It's all speculation.

MOJO: What about playing in person in the future?

RON: We're looking forward to it,  
(Continued on page 13)

I think we'd like to do it.

LARRY: I think that in general all of us would like to play, not just for the idea of making some bread but the whole thing, you know. Since getting shot down on the scene and making all these changes there's a certain amount of justifiable apprehension about it. At one time just after getting connected with Werber which I guess was in June or July we tried to sort of re-establish things, like to get back in, and we were really like unsuccessful, cause basically I think the people who were in charge of the scene didn't dig us and that didn't do anything to bolster our attitude about making it in this frantic, psychedelic scene.

RON: Some of the promoters' apprehensions I think were justified.

LARRY: I think for what we were doing when they rejected us it was justified but now I feel just from going around these last few weeks that we could very successfully do one or two sets a night. I think business-wise it would be a very good juxtaposition. If they use discretion in presenting us I think we can be very successful.

THE END

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He was always doing something  
Chinese to 'em.  
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From the current issue of TIME:

"In San Francisco's newest bohemia, the Haight-Ashbury district, Al Johnson, an unemployed musician, throws a party every Wednesday night in his basement pad. He serves coffee; invites in an embryo rock group, charges neighbors 50¢ to drop by - and clears \$30 to \$40 a week, enough to pay the musicians' carfare, and, more important, his rent."

NEWS, continued from page 16

his studies in India with Ravi Shankar. The Beatles' third film together is being prepared in terms of script. But -- they really won't be together in the film. At no point do all four of them appear on the screen at the same time. It will be produced by Walter Shenson... Sam Charters is A&R for Vanguard out of Chicago now, working almost exclusively with South Side rhythm and blues groups. His newest releases are Junior Wells/It's My Life, Charlie Musselwhite's South Side Band, the Siegel-Schwall Band. The latter is a recently-formed group whose style is reputed to be unique and personal. Country Joe & the Fish have just signed with Vanguard through Charters. Their contract guarantees them two lps a year, the first to appear this coming April. Sales of the Fish's lp are booming. Three thousand more are being pressed. ... The Holding Company recorded six songs in L.A. last week. Their next single, out in a few weeks, will be "Ball and Chain" ... Jim Kweskin's new album, "See the Reverse Side For Title" is out on Vanguard... L.A.'s "Peanut Butter Conspiracy" landed a photo in the 12/3/66 issue of the KYA Beat... Manfred Mann has released a new album on United Artists titled "Greatest Hits" featuring mostly their old winners with some versions by the Manfreds of other people's big hits - "Satisfaction" and "I Got You Babe". The Manfreds also have a new single out on Mercury called "Semi-Detached Suburban Mr. James" which was produced by Shel Talmy. The disc features the voice of the Manfreds' new lead singer Michael D'Abo and is currently #3 in England... The Butterfield Blues Band has a new

(Continued on page 14)

NEWS, continued

single out on Elektra called "Come On In"... Richie Havens' album "Mixed Bag" has finally been issued by Verve-Folkways... Love's new single, "Orange Skies" on Elektra... Gene Clark's first solo record, "Echoes", out on Columbia... the Beach Boys are happening in just about every respect. "Good Vibrations", in my opinion one of the most brilliant records in recent years, has opened up a new spectrum for the group. At their recent appearances in England they received the sort of crowd reactions which one would expect for the Beatles. "Folk Music of Bulgaria" on Elektra is the record which is really responsible for it.... The Youngbloods, who were at Avalon last weekend, have released a single on RCA Victor, "Grizzly Bear"/"Tears Are Falling", produced by Felix Pappalardi. The New York group are currently receiving some attention in the teeny-bop magazines and might be ready to click commercially... Mercury Records is getting ready to make a big push for the soul and r&b markets. Already signed are Chuck Berry, Little Junior Parker, James Brown; Limelight Jazz (a Mercury subsidiary) are orienting some jazz singles (Dizzy Gillespie, Les McCann) toward the soul stations... Bootlegging of records by syndicate interests are hurting wholesale record sales back east. Criminal elements have been moving in with illegally-pressed versions of the hits and selling them in the 30¢ a single price range. King Records, which by radio station count had a #1 in New York with James Brown's "Don't Drop Out" had the cream of the profits on that single taken off the top... The Buffalo Springfield's album is out on Capitol.

The Daily Flash will soon issue a new single, "Silver Rings"... new, worthwhile R&B publication from England is out: "Rhythm & Soul USA"; free copy available from 139 Church Road, Bexleyheath, Kent, England... KLOK in San Jose will soon drop its current programming and go to a Hot 100 rock-r&b format!!! Great; maybe we'll get to hear some of the records S.F. rock bands have put out around here now... Paul Jones, former Manfred, has a new single out in England, on HMV called "High Time" currently #4 on the charts. The Doors from L.A. are currently playing Ondine's in New York and doing very well there. Plans are underway for a travelling Family Dog-type road show, which will take San Francisco bands around the country and present them in an SF-dance-like environment with lights, etc. New, young bands are needed. If you are interested, please contact Phillip Hammond, 793 Clayton (SF) 661-6972. ...Wolfman Jack is now on KSOL... The Airplane will have another album out soon which should be very good. They are now doing many old Great Society songs.... England's The Cream, with Eric Clapton, Jack Bruce and Ginger Baker, are touring the U.S. very soon. Their first record is out, called "Wrappin' Paper"... Jerry Garcia, incidentally, is technical advisor on that new Airplane album... Charles Lloyd's next lp will feature Robby Robertson, formerly of the Bob Dylan band, on lead... There's a new issue of Crawdaddy out. It's coming out more frequently now, with an improved, more professional format, and heavy emphasis on record reviews... Mike Bloomfield thinks Bo Diddley's lousy. See the interview with him in the new Hit Parader... Paul Samwell-Smith and Hilton Valentine may form a new group together...

MOTO NAVIGATOR 14



Vol. 1, No. 12

MOJO-NAVIGATOR R&R NEWS

Thursday, December 22, 1966

"All Roads lead to Hum Chu'm Wah"

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Copies of the Mojo Navigator are on sale at the Psychedelic Shop, City Lights, M5 Records, and Cosmo's Grocery, in San Francisco. Also available on campus at College of San Mateo. Somebody could make a mint peddling the Mojo at UC Berkeley or S.F. State...

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"Nobody goes to Fillmore anymore  
because it's always so crowded."

YES, I WOULD  
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-JBE. NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
SOCIAL FUNCTION \_\_\_\_\_

*[Handwritten signature]*

(translation of the above available  
only to subscribers)